

THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

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Poetry Crisis at Corning

The most animated and unpredictable of the Corning conferences was the seminar labeled "The Book, The Teacher, and The Future Managerial Leader," presided over by William Jameson (Rochester). The idea (Frederic Pamp's, of American Management) was for teachers and businessmen to discuss a poem and thereby demonstrate the humanities in the act of humanizing. A covey of teacher-critics showed up, each one doubtless envisioning a situation where, by a masterful stroke of logic and poetic insight, he would enlighten the Vice-President of U. S. Steel and go on to turn down a proffered job. ("You will be your own boss, Dr. X; just make us humane." "I won't say that your offer is not tempting; it's just that I can't abandon education to the educationist.")

However, the speakers on public relations, placement, and their peers seemed to be brewing livelier liquor than the Muse, for the two businessmen who showed up at the poetry panel evidenced no desire to disrupt the financial scale of nature. Robert Fitzhugh (Brooklyn) therefore switched the discussion to an emphasis on teaching technique. "What can the English professor do," he asked, "to justify putting himself between the work of art and the student?" Fitzhugh's own answer was on the side of both man and the angels: (1) "We should strengthen a man to do the world's work," and (2) "It is the business of the humanities to save a man's soul." It was at this point that Fitzhugh, spotting John Ciardi (Poet, Critic, Editor; Rutgers) making some notes, predicted accurately that an exciting discussion would follow.

This discussion concerned Robert Frost's "A Lone Striker," which Fitzhugh had chosen for the industrialists as a red flag which, like litmus, would eventually turn a spiritual blue in our salty atmosphere. It succeeded admirably, despite the comparative absence of management. The report below is slacked by decimation and edited from a tape recording transcribed by Lee Holt; any misquotation or injustice is the fault of space and the undersigned.

What Does the Poem Say?

FITZHUGH (after reading the poem aloud): What does the poem say, and how do you know? Stick your neck out, John.

CIARDI: I refuse to discuss the poem in these terms. A. M. SULLIVAN (Poet; Dun and Bradstreet): I have a most damaging statement to offer: I think it's one of Frost's inferior poems. It seems to me the poem says the factory is not a church but if the factory wants the man it knows where it can find him. FITZHUGH: You are merely repeating. You've got to put it in your own words. SULLIVAN: If I understand all the words, the man escapes from the factory and uses nature as a transducer. He finds it easy to resist

the charms of the factory, but he doesn't deny that it has charms.

The Issue Joined

CIARDI: This is exactly why I resist putting the question in terms of "What does it mean?" I'd rephrase it: What are the principal figures of the poem? How are they juxtaposed? What is their rhythmical level? Do they generate a symbolic level? How do these symbols work together in the release of meaning? FITZHUGH: Well, you're simply putting in more specific and technical language what I'm getting at. CIARDI: When you ask, "What does it mean?" you take a shard out of it. And everyone's picked out a splinter. For example, we all agree that the factory is a symbol of something. But if you try to say it's one thing or another, you break it into pieces. FITZHUGH: I didn't say it was one thing or another. I said, What does it mean to you, and How do you know it? I'm not going to retreat one inch. CIARDI: I would say that the factory represents a variety of things: first, a literal factory on the narrative level; second, a thing that tends to make a man a unit rather than an individual; third, a speeding-up process which Frost instinctively resists not only in this poem but in many others. I think all this business of wishing the factory "all the modern speed" is so much Frostian palaver to cover himself. FITZHUGH: When a man says something that is not convenient to you, you reject it. CIARDI: This is not a fair interpretation. I think I know Frost very well.

The Symbol and the Meaning

VOICE: I'd like to get back to the second question, How do you know? One of the ways you know is the title, the contradiction in terms of the Lone Striker. How can you have a lone striker? FITZHUGH: You know how Frost feels. VOICE: No, I don't know how Frost feels. All I know is what the poem says. FITZHUGH: Your judgment, your moral reaction, is determined in terms of feeling which is aroused by the symbol, attractive on the one hand, unattractive on the other. You come to a legitimate conclusion, and in the process your whole moral being is sensitized. ANOTHER VOICE: If you were teaching that poem wouldn't you want to raise such questions as, What is the significance of these opaque windows? FITZHUGH: Of course you would. That's how you know.

The Wholeness of the Poem

CIARDI: I would have bet that the discussion would take this trend. I think that this is the wrong way to go at it. I would rather take the poem line by line, element by element, and see if the elements tend to group in any way. Obviously, there are things in the poem that group around the mill symbol, the lone striker symbol, the hand inside the weave, and so forth. Simply copy these out in a

Education and Our National Future

(2500 copies of the following were released by Milton M. Enzer, Director of Public Relations, Yale & Towne Manufacturing Co. With accompanying copies of the Nov. 21 *Saturday Review*, they went to editors of the educational, industrial, and general press and to industrial public relations officers. Additional copies of the release may be secured through the national CEA office.)

Because widespread concentration on technical training in our colleges not only endangers the development of future industrial leaders but also weakens the United States as a world leader, financial grants to colleges by industrial corporations should be given increasingly for liberal arts purposes, or be made unconditionally. This is suggested in a three-point program offered by Gilbert W. Chapman, president of The Yale & Towne Manufacturing Company.

Himself a graduate of the Yale University Sheffield Scientific School, Mr. Chapman makes a strong plea to strengthen generalized, liberal arts education in a guest editorial published today by the *Saturday Review* (November 21st issue) as part of its special 16-page report on "Industry and the Liberal Arts." This reflects the ideas presented by representatives of business, education and journalism at the recent College English Association Institute at the Corning Glass Center, Corning, N. Y.

Industry, Mr. Chapman points out first, "will have to redefine job qualifications for specialists" by broadening its employment standards in hiring college seniors. In this connection, Mr. Chapman says "there is need for a movement away from extremes to a middle-ground of less specialized technicians and more educated specialists." He added that in this movement, "the university's staunchest

list, identify them like themes in music, see them at a glance in their complexities and relationships, and then raise the questions in something like its totality. FITZHUGH: I'm afraid I'm more of a Gestaltist than that. CIARDI: I'm talking precisely of Gestaltism, but I don't think that you get at the wholeness of the thing by asking, What does it mean? because this forces you to try to make a statement and there's no prose statement that's going to do it.

Distinction between Meaning and Saying

GORDON K. CHALMERS (President, Kenyon College): Couldn't a distinction be made between What does the poem mean? and What does the poem say? I think that something is to be gained by considering what the poem says, and actually quoting very briefly, chopping up, or rearranging different lines, simply for the revelation it gives you. As for

(Continued on page 3, col. 3)

ally will be in the top managerial group. He suggests that industry itself provide its newly hired college graduates with further technical knowledge necessary for specialized occupations. This could be provided, he says, during the early years of employment either by actual experience or through post graduate courses sponsored by the companies themselves.

In calling for unconditional or liberal arts grants, Mr. Chapman observed that much of the \$60,000,000 given last year to colleges and universities by industrial corporations was earmarked for technical training or research.

There was general agreement at the CEA Institute that the recent trend of fewer and fewer students majoring in the fields of English and other liberal arts courses, choosing instead engineering and other "practical" subjects that command higher immediate rewards in the employment market, holds many dangers for our national culture, our industry and the young people now entering adult life. It was pointed out that industry itself has stimulated the "scramble to take courses in 'practical' subjects" because of the overwhelming emphasis it has placed on hiring promising technical specialists rather than seniors with a general cultural education.

Mr. Chapman characterized the Corning discussions as a grappling "with the dilemma of the under-educated American in his world of growing responsibilities." He believes that the "United States has become a dominant power in the world, but she cannot for long exercise her power or fulfill her mission without being a people literate, educated and cultivated."

Because "our advanced technology has fostered the rapid growth of specialization, and, with it, the intellectually incomplete man," Mr. Chapman states "there is a growing fear in the United States that we are facing as great a danger from internal ignorance as from external attack."

He is encouraged, however, by the growing recognition that this problem is the joint responsibility of both educators and industrialists. This should result, he says, in a "reappraisal of the specific demands of industry and the undertaking of a broader cultural curriculum by the educators, without jeopardizing the supply of able young men."

In his support for general, cultural education, Mr. Chapman said, "responsible educators and industrialists now agree that fragmented education is not sufficient preparation for a full life or sound leadership." He concluded that "the specialist must become the humanist" in urging "the enlightened moral and spiritual education of our youth" to make the most of the opportunity ahead for them in this country and in the world.

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Beyond the Call of Duty

Max Goldberg should be congratulated for a magnificent, well-nigh impossible job, brought off with triumph. As anyone knows who has had anything to do with planning any such undertaking as the Corning Institute, success is largely the personal achievement of the single person who is ultimately responsible. I know of no one else who would have been able in this instance to command the energy, the resourcefulness, the selflessness, and the raw courage to conceive and carry off this enterprise of great pitch and moment. I salute him.

The staff members I saw in operation were all stout yeomen, and Max's "commandos" seemed to be scouring the beachhead in noble style. Bob Fitzhugh, Don Lloyd, Lee Holt, Jim McCormick, Clyde Henson, Ed Foster, Carl Lefevre and the rest were all living up to his boasts of their prowess. Such loyalty is not given lightly, and should be a source of satisfaction to Max and to the organization at large.

The level of the sessions was refreshingly high. I can only register my astonishment and admiration at the talent and prestige Max was able to assemble on so slender a budget. Carter Davidson's offering was cogent and pointed; Holly Whyte and Gordon Keith Chalmers were marvelously complementary, arriving at a similar position from quite different starting places. It was an achievement to have that fine piece from Ferguson, and the balancing ebullience and thistly wit from Schattschneider. President de Kiewiet's discourse helped to put the serious issues into international perspective. The elegance and urbanity of the Institute members from bus-

Book Lists: What We Must and Must Not Read

(This is the continuation of an article begun in the Nov. *Critic*. Book lists compiled by teachers fall into group A; Group B includes reading club lists.)

As for Group B, there are thousands of its book-lists scattered across the country in the biggest cities and the smallest towns and villages, wherever the members of study clubs and social reading circles have agreed to improve their minds under the guidance of a committee. There is little to say about these lists *en masse* except that they tend to include too many "best sellers."

What is a "best seller"? It is a book which has sold an enormous number of copies in advance of publication; in other words, before anyone has read it and discovered whether or not he likes it. The buyer may hope he will like it, or he may wish only to be able to talk about it among people who are interested in books. The book is not actually a best seller but a quick seller, sold to satisfy an aroused public curiosity rather than to gratify public taste.

"Best Sellers" Not Best Sellers

Some of these quick sellers may eventually become best sellers, but a majority do not. After that aroused curiosity has been satisfied they may stop selling, and some other book which was published on the same day and sold very few copies in advance may soon outstrip it and within a year leave it far behind in the race. I recall that when Joseph Conrad's *Lord Jim* appeared it was not listed as a best seller in any city, but was far down on the list of sales. Ten years later it was selling better than all the books which had headed the list ten years before. Most of them had died and were out of print.

Several years ago I happened to ask friends at Harper & Brothers to name any titles on their long list which were then actually best sellers. They named *Ben Hur* and Henry VanDyck's *The Other Wise Man*. Today I note that *Ben Hur*, published seventy years ago, is now almost at the two-million mark, and one of the reprint houses will bring out a low-priced edition next year; and Henry VanDyck's little allegory, published sixty years ago, is still on the active list in two editions. Neither had large advance sales.

Reading circles and book clubs can deduce little about American literary taste by each year's quick

ness discredited the Babbitt stereotype entirely; I am confident that we did not strike them as a pale and harmless collection of Messrs. Chips.

The hospitality of the Corning Glass Center was most generous in all particulars. It was not only thoroughly delightful at the time, but deeply reassuring to be the beneficiaries of an enlightened industrial organization. It is possible to hope that the robber baron, whose day is admittedly over, may be in process of replacement by industrial princes more in the mold of the Renaissance patron of arts and education.

BRUCE DEARING
Swarthmore College
(CEA Director)

sellers. Their advance sales are due not only to an aroused curiosity, but also to passing whims and fads. Our quickest selling reading matter may be "western," crime, and "confessional" pulp magazines, each copy dying almost as soon as it is born. They are produced in vast bulk in response to a passing whim, and already they are yielding place to "comics" and adventures in the interstellar space. Those may sooner or later be driven to the wall by television. But *Treasure Island* and *The Man Without a Country* sell more copies today, after three quarters of a century, than a majority of the books which were born last year or even last month.

What Makes a Book Live?

Whether our book-lists classified under A and B are backed by compulsion or persuasion, their compilers should want to list only living books. But who can tell us what are the ingredients which make a book live? Why does *She Stoops to Conquer* outlive a hundred contemporaries? Why do a very few of Dickens' novels outlive the others which are unquestionably dead, though once the critics hailed them as his "best yet"? What qualities in Tarkington's *Gentleman from Indiana* led distinguished critics to hail it as a "deathless American novel" and what weaknesses brought about its death, though *Penrod* and *Seventeen* live on and on? I have asked this question of many famous teachers and have been answered by platitudes; and each platitude fails to account for some outstanding instance of book survival. They do not know the answer and neither do I. But no individual or committee should have the temerity to compile a book-list without facing that question prayerfully, while viewing all so-called best sellers with suspicion. They "remain to be proved."

Censorship Lists

Group C still confronts us, comprising lists of books which must not be read; compiled by potentates of various sorts, dictators and strong-armed purifiers who purify by compulsion. They act upon the fantastic notion that living books can be destroyed by fiat or by burning; whereas even a poor book may have the characteristics of a phoenix and rise from its own ashes.

Censorship is a much abused word. A man who seizes and burns books which have since their publication offended a community because of their obscenity or because they have unquestionably left a trail of violence in their wake is not a censor; he is a policeman. An officer who closes a theater because complaint has been made and investigation has shown that it encourages dangerous disorder is not a censor. Literally and legally a censor is a man who is empowered to read manuscript in advance of publication and suppress it because he suspects that it is going to do harm. He is a prophet rather than a policeman. And he is also a censor if he takes published books from library shelves before anyone has read them, because he believes they will be harmful. If he goes even further and removes them, though he has not read them himself, because he does not like their authors, then he is a censor who has lost his sanity. The measure

of a book is what it contains and not who wrote it.

Dictators who ban books pay them this great compliment: they deal with them as though they were living things with power to harm other living things who must be weaker than themselves. I have heard of instances where a book was placed upon an *Index expurgatorius* because its author was an atheist or a vegetarian or a communist, or something. This is late in history to be doing that sort of thing. Nearly two hundred years ago we sent Benjamin Franklin to Paris and there was a good deal of evidence that while there he broke at least one of the Ten Commandments several times. But his fellow citizens at home did not on that account tell their children they must not read *Poor Richard's Almanac*.

BURGESS JOHNSON

Stamford, Vermont

Dec. Critic Supplement

"Business and Human Values", by Albert L. Nickerson, Vice-president and Director in charge of Foreign Trade, Socony-Vacuum Oil Company, Inc., talk delivered at The 1953 College English Association Institute, Corning Glass Center, Corning, New York, October 16, 1953. Made available through the courtesy of the Socony-Vacuum Oil Company and with the cooperation of John P. Tolbert.

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Scientific Analysis and Grammar

An already sizeable bibliography on the misinterpretation and misapplication of the research of Charles C. Fries grows larger by the month. The latest (that I have noticed) is that of Maurice Hicklin in the Sept. *Critic*. It is hard to understand why Professor Hicklin should have to read the whole of *Structure of English* to determine that it is not a suitable text for freshman English, especially since the subtitle of the book is *An Introduction to the Construction of English Sentences*. Fries, on page three, states that the study "...is, frankly, as the title indicates, an introduction [the italics are Fries'] to the structure of English utterances—not a complete descriptive treatment of all the features of that structure."

Misunderstandings

I am convinced that most of the misapplication and misinterpretation of Fries' research is due to misunderstanding, an actual lack of knowledge of the techniques of linguistic analysis. Professor Hicklin apparently fails to understand the point that Fries is making in Chapter 2, "Sentence Analysis: Meaning or Form." Fries here is contrasting two kinds of grammatical analysis: (1) conventional or traditional analysis, which starts from the undifferentiated total meaning of an utterance and consists of giving technical names to parts of the total meaning; and (2) scientific analysis, which distinguishes between two kinds of meaning in the total meaning, lexical and structural meanings, which, together, constitute the total linguistic meaning. Fries says that conventional analysis belongs to the prescientific era. Scientific analysis is the method of Fries and other scientific linguists.

Use and Misuse of Statistics

I would concur in Professor Hicklin's conclusion not to use Fries' terminology on his freshman. I would not, however, base

my agreement on the rather limited statistical evidence that he indicates by counts of terminology, the assumption being that the shorter the list, the better it serves. The inference appears to be that it is the long list of grammatical terminology that confounds our students, not the obvious inapplicability of the terminology to actual speech and writing observed by the student.

Both Professors Hicklin and Salomon (See "Whose Good English?" by Louis B. Salomon, *AAUP Bulletin*, Autumn, 1952) base their assertions that the general public does not want to be "the final arbiter" of usage on what inspection reveals to be statistical evidence. They are representing public opinion, that is, a public which is made up of individuals whose opinions are represented by numbers (statistics).

Professor Salomon makes light of the statistics of the scientific linguists while speculating that the public may not want to be arbiters of usage. I might suggest that the only practicable way to find out the public's wishes in this matter is to ask them—but I would warn him that he would inevitably get entangled in statistics. Professor Salomon poses the question of loss of efficiency in communication because of the majority-constitutes-rightness doctrine. A stimulating question. But I would like to know how he proposes to find out how great or how little is the inefficiency. This seems to suggest quantitative study—at least in part—and that again is statistical analysis. Or does Professor Salomon perhaps propose some intuitive approach?

Professor Harry Warfel has charged Fries (in *Who Killed Grammar?*) with being non-scientific. He might with more reason likewise charge Professors Hicklin and Salomon. Professor Hicklin supports what he calls Professor Salomon's "fact" (actually it is merely Salomon's opinion), that the public does not want to decide what is right and wrong in language matters, by adding one biased sample (a statistic).

But to end on a more positive note: I hope that Fries continues to be read—and I hope he will be understood, and although he has not yet furnished all the answers to our complex problem of teaching the English language, I think he has contributed to our understanding rather than to our confusion. Instead of caviling, we teachers of English might more profitably spend our time carrying out Fries' wish (page three of *Structure of English*) that his study would provide "the stimulation and perhaps the basis for the many additional studies of present-day English that we need."

THURSTON WOMACK
State University Teachers College
Geneseo, New York

The April 1953 *Fortune* editorial feature "Should a Businessman Be Educated?" (distributed as a *CEA Critic* supplement for May) is reprinted in *The Key Reporter* (Phi Beta Kappa News Magazine) for August, 1953. This publication reaches 116,000 members.

Poetry Crisis at Corning

(Continued from p. 1)

meaning, there is implied, I think, an enormous veiled argument which is conveyed only by the symbols. CIARDI: Another way of approaching it for the student is a way that Frost suggests for himself. He says that a good poem fills itself with a lot of alternate titles, and he's talking about Gray's *Elegy*. He says that Gray spent sixteen years laying in titles. FITZHUGH: What we started out with was, what it said. We're now getting at a way of finding out how you know what it says.

The Meaning Is the Poem

CIARDI: No, I insist on rephrasing this. I'm not trying to find out what it says. I know what it says when I've read it. I want to find out what it is. A poem must not mean but be. One thing a poem does is to create a form, an entity. It's a shape, it's its own oversoul, it's a Gestalt precisely. It's more than the sum of its parts, it's an organization, and certainly this is the thing the poet is after. I like to say that the poem is a self-entering, self-delaying, self-sealing unit. FITZHUGH: All right. Are you of the opinion then that poetry is for poetry's sake? Do you dispute what I premise, that if the study of the liberal arts is to have much value in our general education it must strengthen men to do the world's work? CIARDI: Hardly. I think that it's in and for itself alone, because when it's in and for itself alone, it's for life. Until it's in and for itself alone, it's not for life, and I don't think that's a quibble. VOICE: I don't feel that there's such a terrific dichotomy between what you're both trying to get at. It's rather in the methodology.

The Esthetics Is All

CIARDI: There's more than a difference of method. I'm going to insist that in a sound esthetic you have a religion, you have a morality, you're speaking of the poet's commitment. It's true that it's necessary for him to have a strong driving force. But except in emotional terms I'd say that Milton's theological commitment was rather silly. Of course, you take the historical point of view and that's all right, but you don't have to believe Milton's theory to see that there is a human emotion functioning here. Put it one way: Milton sweated for salvation and iambics came. But I'll be blessed if Wallace Stevens doesn't sweat for iambics and find salvation. FITZHUGH: This is a rhetorical flight that leaves me a little breathless and far behind.

Whom Do We Teach?

VOICE: There's a point we have not mentioned which has made our discussion here somewhat uneasy. The question is, to some extent, Who is it that we are teaching? If one has a class which is completely unpracticed in reading the poetic form, there are certain assumptions one cannot make. One has to have some way of meeting those individuals to get started in talking about the poem, identifying certain ideas which will be common for everyone in the class. CIARDI: I want to disagree very strongly. I don't think that whatever the level of the students you can deal with less than the whole poem. If they are not ready to read this one, let

them read a simpler one. You have to start at the beginning with whole units. Finally, I think, if you ask the question of what you want to leave them with, the answer is, the whole poem—and a sense of how it went through the poet's mind.

Unreconciled

FITZHUGH: This is exactly what I mean by, What does the poem mean, and how do you know? CIARDI: We have fought and bled in vain. I still refuse to accept your terminology. FITZHUGH: I'll accept yours with great pleasure. SULLIVAN: Can't we have a poem that we like? JAMESON: As chairman, I have to say that it is 5:30. If anyone wants to stay and beat Mr. Fitzhugh, he may do so.

FREDERICK L. GWYNN
Penna. State Univ.

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We are doubly grateful to Dean Wilt, since he not only has agreed to chair our meeting, but has personally helped with basic arrangements. While Miss Koller, chairman of the English Department at the University of Rochester, will speak for herself alone, it is good to know that her observations will be grounded in her work with the MLA Commission on Trends in Education. Prof. Werner's appearance on our program is, happily, a second return engagement; for al-

Ground Rules for CEA Members

1. The CEA year is the calendar year (i. e. from January through December). There are nine issues of *The CEA Critic* published during each year, as well as a number of supplements. All supplementary material is sent to all members.
2. Dues are payable on the first of the year. Members not paying by April receive a "Second Notice." Those who have not paid by September will not receive the September *Critic*, or further *Critics* unless payment is made. Their names will go into the "Arrears" file, and they will receive a final notice.
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ready he has twice given reports, at annual CEA meetings, on the Ph.D. Curriculum in English. Prof. Werner's election as national CEA president gives added timeliness to his Chicago appearance.

At the time of his sudden death, Ernest van Keuren, characteristically, was serving as chairman of the Committee on Arrangements for our Chicago meeting. It is symbolic of his professional vitality that his name appears on our program, and that, through his junior colleague, Benjamin Lease, our Association will have the benefit of some of his latest thoughts on college English teaching. Recent *Critic* articles by Raymond Armstrong (September), Ellsworth Barnard (October), and others provide a controversial context.

As background for the talk concerned with The CEA Institute at The Corning Glass Center, the following are useful: *CEA Critic*, May 1953, pp 4-6; the Corning CEA Institute story on p. 1 of the September *Critic*; the Institute Program in the October *Critic*, and the sixteen-page report based upon the

Institute at Corning and published in the *Saturday Review* for November 21.

This report is designated as "No. 1" in the newly inaugurated "S/R Reports to America Series," and it is called "Industry and the Liberal Arts." It is edited, with an Introduction, by Raymond Walters, Jr.,

SC CEA

Annual breakfast meeting was held on Nov. 14, at Oklahoma A. & M. College, in conjunction with the annual SC MLA conference. About 80 attended the CEA session, largely as a result of the efforts of Wm. B. Leake of the host institution. Ernest E. Lelsy explained the role of CEA and suggested eight or nine topics for future meetings. Howard Carter, Univ. of Arkansas, reported on The CEA Institute at Corning. Following the program as found in the distributed copies of the Oct. *Critic*, the listeners showed all the more interest in Prof. Carter's report.

The question "What Is Being Done to Articulate High School and College English," was taken up. Lloyd Douglas reported for Oklahoma, Ben Kimpel for Arkansas, W. Alton Bryant for Mississippi, and Margaret Lee Wiley for Texas. Discussion from the floor was lively, and the topic may be treated further at the 1954 meeting.

Miss Autrey Nell Wiley reported for the program committee, asking for written suggestions. Mr. Carter and Mr. Leake placed in nomination for next year's chairman, Karl Snyder, of Texas Christian Univ., and for secretary, Rudolph Fuehler, Southern State College, Magnolia, Arkansas, and these were elected.

Bureau of Appointments at Chicago

The CEA Bureau of Appointments is maintained by Albert Madeira (Box 472, Amherst, Mass.) as a service to CEA members. The only charge, in addition to national CEA membership, is \$3.00 for a twelve-month registration. Registrants who are not CEA members should include with their registration fee the annual membership fee of \$2.50—\$1.00 for dues and \$1.50 for subscription to the *CEA Critic*. Registration does not guarantee placement. Prospective employers are invited to use the services of the CEA Bureau of Appointments. (No charge.)

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